

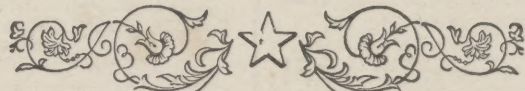


FAIRY WEDDING



BY

J. W. TURNER.



BOSTON:

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1863
TURN

Thematic Catalogue of Popular Songs.

PUBLISHED BY
OLIVER DITSON & CO.

AILEEN AROON. C. C. CONVERSE.
Girl of the forehead fair, Aileen A-roon!
AMERICAN HYMN. M. KELLER.
Speed our re-pub-lic, O, Fa-ther on high.
ARE YOU COMING, ANNIE, COMING? M. KELLER.
Are you coming, An-nie, coming? I have waited for you long.
BEAUTIFUL BELLS. W. F. WELLMAN.
Beau-ti-ful bells! O, beau-ti-ful bells!
BEAUTIFUL BIRD, SING ON! T. H. HOWE.
Beau-ti-ful bird, in the morn-ing sing.
THE BIRDS WILL COME AGAIN. J. R. THOMAS.
Dead leaves were fall-ing; Lone birds were call-ing.
COUSIN JEDEDIAH. H. S. THOMPSON.
Oh! Ja-cob, get the cows home, And put them in the pen.
THE DAY WHEN YOU'LL FORGET ME. J. R. THOMAS.
You call me sweet and tender names, And softly smooth my tresses.
DEAR MOTHER KISSED ME SWEET GOOD-BYE. DR. ORDWAY.
Dear moth-er kissed me sweet good bye.
DON'T BORROW TROUBLE, LOVE. W. F. WELLMAN.
Don't bor-row trouble, love; Why be down-hearted!
DORA. G. A. VEAZIE.
The Autumn leaves are falling, The harvest days are o'er.
DO THEY PRAY FOR ME AT HOME? W. A. FISKE.
Do they pray for me at home, Do they ev-er pray for me?
ELSIE VANE. C. A. VEAVIE.
Down by the maples, full deep in their shade, Climbed by the Michigan rose.
FLEE AS A BIRD. SPANISH MELODY.
Flee as a bird to your moun-tain, Thou who art weary of sin.
HAPPY TO-NIGHT. J. W. TURNER.
O, I am so happy to-night! I have not been so for years.
HOOR OF SWEET REPOSE. T. H. HOWE.
The light is fading down the sky, The shadows grow and mul-ti-ply.
HOW BEAUTIFUL THE LIGHT OF HOME. P. S. GILMORE.
When far a-way from those we love, Up-on life's troubled sea we rove.
I'D CHOOSE TO BE A DAISY. F. BUCKLEY.
I'd choose to be a Dai-sy, If I might be a flow'r.
DOWN BY THE RIVER SIDE I STRAY.
Down by the riv-er side I stray, As twi-light shadows close.
I HAVE LISTENED FOR HER FOOTSTEPS. M. KELLER.
I have listened for her footsteps, In the pauses of the night.

I'M LONELY SINCE MY MOTHER DIED. H. S. THOMPSON.
I'm lone-ly since my mother died, Tho' friends and kindred gather near.
LAND OF HOME AND BEAUTY. J. R. THOMAS.
Land of home and beauty, Ev-ry thought of thee.
LET ME FOLD THEE CLOSE, MAVOURNEEN. M. KELLER.
Let me fold thee close, Mavourneen, Let me gaze deep in thine eyes.
MY MOTHER'S SWEET GOOD-BYE. M. KELLER.
The roses bloomed beside the door, And birds were singing soft and sweet.
O'ER GRAVES OF THE LOVED ONES. DR. ORDWAY.
O'er graves of the loved ones Plant beau-ti-ful flowers!
OH! MY HEART GOES PIT-A-PAT. "NAIAD QUEEN."
Oh! my heart goes pit-a-pat, Oh! my brain goes whirl-i-gig.
OUT IN THE COLD. J. S. ADAMS.
With blue cold hands, and stockingless feet, Wandered a child in the cheerless street.
ROBIN RED BREAST. J. M. HUBBARD.
Good bye, good bye to sum-mer, For Summer's nearly past.
THE SEPARATION. J. C. ENGELBRECHT.
With all my soul then, let us part, Since both are anxious to be free.
SOFTLY O'ER THE RIPPLING WATERS. J. R. THOMAS.
Soft-ly o'er the rip-pling wa-ters.
SOMEBODY'S COMING. J. C. ANDREWS.
Somebody's coming, coming, coming, Somebody's coming.
SOMEBODY'S HEART. C. A. WHITE.
My heart is waiting for some-bod-y, some-bod-y.
TELL ME DARLING, THAT YOU LOVE ME. DR. ORDWAY.
Tell me, darling, that you love me, While the moon is shining bright.
UNDER THE WILLOW SHE'S SLEEPING. S. C. POSTER.
Un-der the wil-low she's laid with care.
UPON THE DANUBE RIVER. H. AIDÉ.
Do you re-call that night in June, Up-on the Danube riv-er?
WHERE THOU ART, LOVE, IS HEAVEN TO ME. M. KELLER.
Where thou art, love, is Heaven to me, Thy blue eyes beam with light di-vine.
THE WHIP-POOR-WILL'S SONG. H. MILLARD.
Oh! meet me when daylight is fading, And is darkening in-to the night.
THE WIDOW IN THE COTTAGE BY THE SEA. C. A. WHITE.
Just one year a-go to-day, love, I be-came your happy bride.
THE YALLER GAL THAT WINKED AT ME. A. M. HERNANDEZ.
It's about a pretty yaller gal I met while I was walking, And she threw such a glance at me.
THE YOUNG WIDOW. W. H. LINGARD.
You see before you a poor lone widow, De-sert-ed by one and all.

THE FAIRY WEDDING.

WALTZ.

ALLEGRETTO CON BRIO ED ANIMATO.

J. W. TURNER. Op. 120.

f *ff*

f *Glissando.* 15

14 8va. *f* *p*

f *f*

p *f*

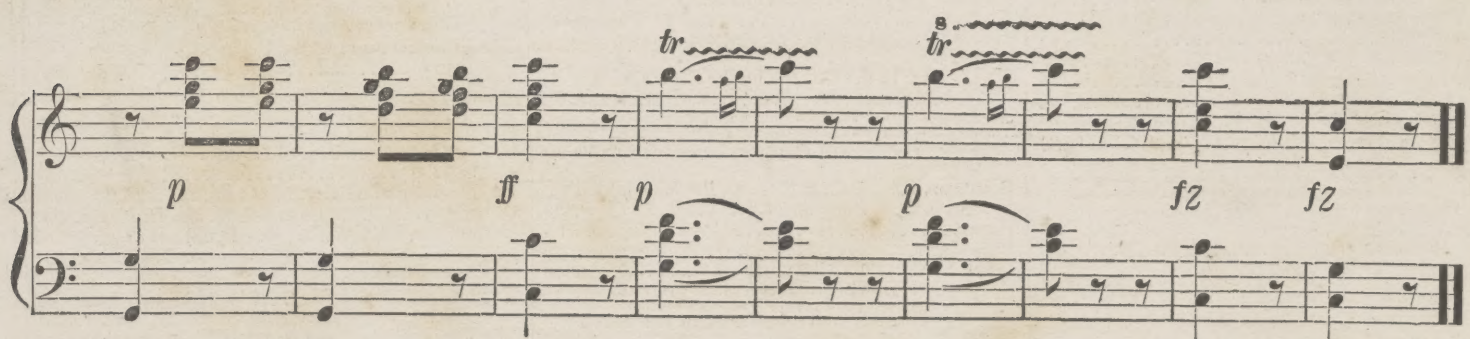
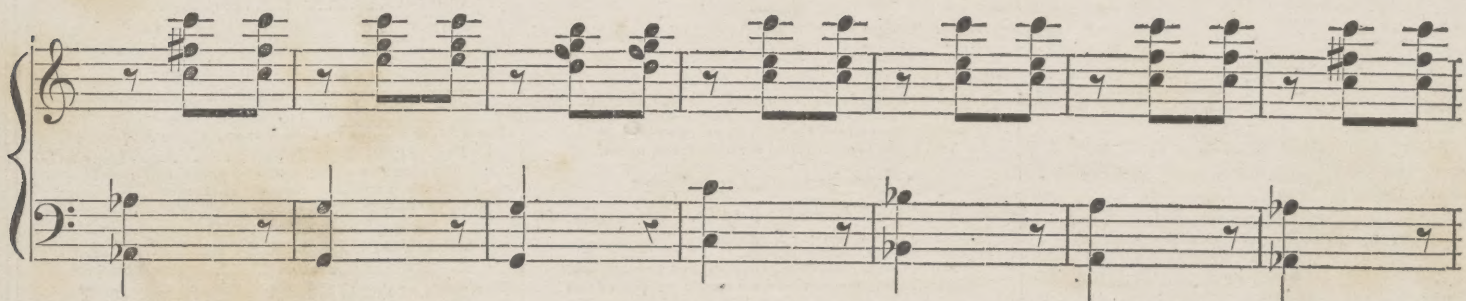
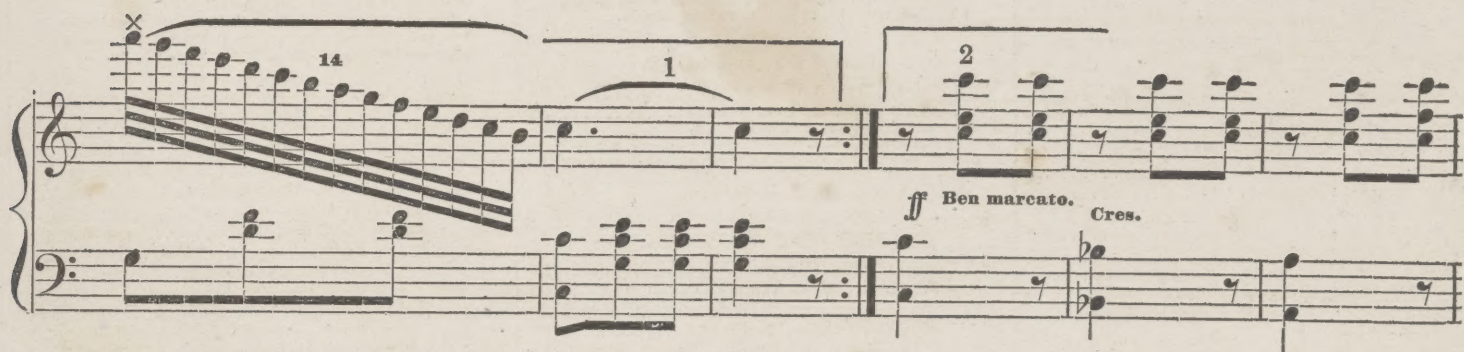
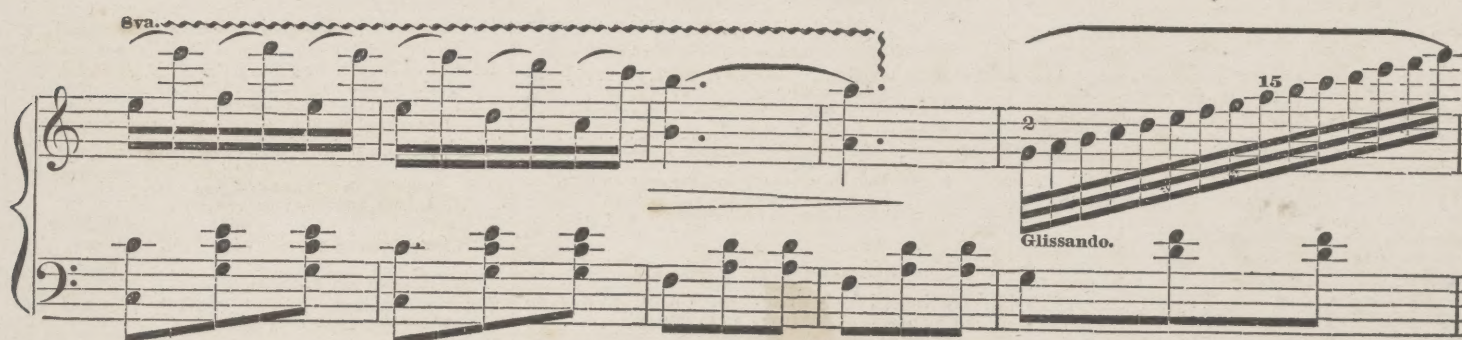
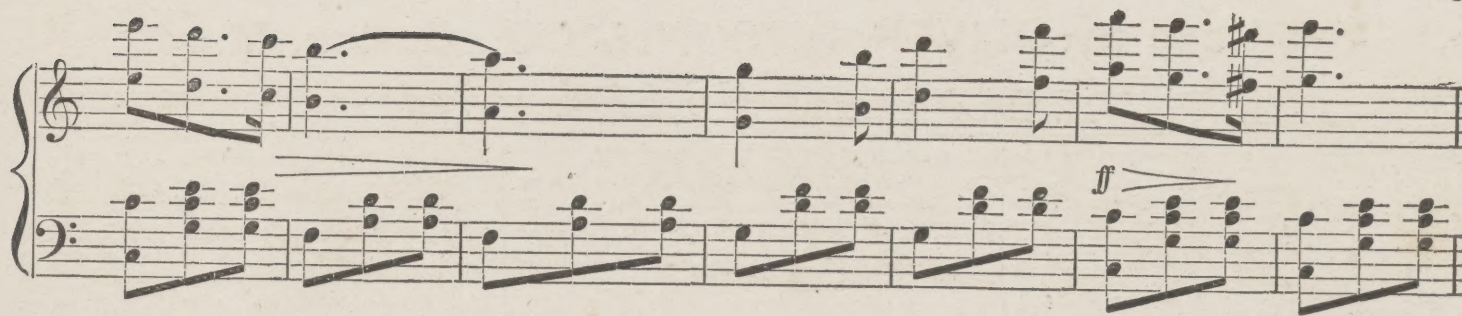
First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

Second system of musical notation. The treble clef staff features a melodic line with a trill marked '15' and a glissando marked '2'. The bass clef staff continues the accompaniment. Dynamics include *f* (forte) and the instruction 'Glissando.'

Third system of musical notation. The treble clef staff has a melodic line with a trill marked '14'. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

Fourth system of musical notation. The treble clef staff has a melodic line with a trill marked 'Sva.' and 'tr.'. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

Fifth system of musical notation. The treble clef staff has a melodic line with a trill marked 'Sva.' and 'tr.'. The bass clef staff has a rhythmic accompaniment. Dynamics include *f* (forte).



CATALOGUE NUMBER ONE.

CHOICE CATALOGUE OF VERY POPULAR MUSIC

Published by OLIVER DITSON & CO., Boston, Mass.

NOTE—All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

ABBREVIATIONS.—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellak, are marked 1. Common Marches, Quick-steps, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such marches as the March from Faust, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7.

A capital letter marks the key, as, B, C sharp, D \flat , &c. A small Roman letter marks the highest note (of a vocal piece), if on the staff, but an *italic* letter is used, if the note is above the staff. Ch. means that the song has a Chorus.

Favorite Vocal Music.

GUITAR. Nearly all the following songs have been arranged for the Guitar, as well as for the Piano, and may be procured with either kind of accompaniment.

SONGS BY STEPHEN C. FOSTER.

Under the Willow she's sleeping. Ch. 2. E \flat to e. 35
 Fairy-Belle. Ch. 2. C to e. 35
 Parthenia to Ingomar. 2. G to d. 35
 Old Folks at Home. Ch. 1. D to d. 35
 Nelly Bly. With Soprano & Alto Ch. 1. C to e. 35
 Ellen Bayne. Ch. 2. C to e. 35
 Farewell, my Lilly dear. Ch. 1. C to e. 35
 Massa's in the cold, cold ground. Ch. 1. D to d. 35
 Nelly dear, good night. 2. B \flat to e. 35
 Nancy Till. Ch. 2. F to f. 35
 Gentle Annie. Ch. 2. E \flat to f. 35
 Come with thy sweet voice again. 2. A \flat to f. 35

Nearly all these have a world-wide reputation. All are easy, and are within the compass of almost every voice, and have easy choruses.

SONGS OF JAMES G. CLARK.

When you and I were Soldier Boys. Ch. 3. G to e. 30
 Beautiful Silver Sea. Ch. 3. B \flat to e flat. 35
 The Old Mountain Tree. 2. D to e. 35
 Under the Ice; or, We shall be known above. Ch. 2. F to d. 30
 I live for those who love me. 2. D to e. 30

The above are all popular and of a high order.

SONGS OF J. H. M'NAUGHTON.

Lottie Lane. Ch. 2. B \flat to e flat. 30
 When there's Love at Home. 3. A \flat to e flat. 30
 Lillian Lee. Ch. 2. A \flat to e flat. 30

Of good, sweet sentiment, and rich music.

SONGS OF DEMPSTER.

Some things love me. 3. F to f. 60
 Come over the Mountains to me, Love. 2. C to e. 60
 I'm alone, all alone. 2. G to e. 50

Widely known and sung. Composed with exquisite taste.

SONGS OF J. P. ORDWAY, M.D.

Come darling, come to the Spirit-land. Ch. 3. E \flat to e flat. 30
 Tell me darling, that you love me. Ch. 3. F to f. 35
 O'er the Graves of the Loved Ones, plant Beautiful Flowers. Ch. Illus. Title. 3. A \flat to f. 50
 With Rosebuds in my hand, or Birdie's Spirit-song. Ch. 3. D to e. 35
 The Lone Starry Hours. Ch. 3. G to e. 35
 Let me Kiss him for his Mother. 3. B \flat to f. 30
 Twinkling Stars are laughing, love. Ch. 3. G to e. 35
 Home Delights. Ch. 3. D to e. 35
 Home Again. Song. 2. E \flat to e. 35
 "Quartette." 35
 Silvery Midnight Moon. Ch. 2. G to e. 35
 Mother, dear, I'm thinking of you. Ch. 2. B \flat to f. 30

Dr. Ordway's songs need no introduction, further than to say, that those of the above which are less known than the others, are quite worthy of their companions. A very popular list.

SONGS OF H. S. THOMPSON.

Lilly Dale. Ch. 2. B \flat to e flat. 30
 Willie's on the Dark Blue Sea. Ch. 2. E \flat to f. 30
 I'm lonely since my Mother died. Ch. 2. G to e. 35
 Marion Lee. Ch. 2. G to e. 35
 Annie Lisle. Ch. 2. B \flat to e flat. 35
 Down by the River lived a Maiden. Ch. 2. G to e. 30
 Cousin Jedediah. Ch. 2. 30

Lilly Dale and its companions continue to be among the most popular songs of the day. Two Comic songs close the list, of which one is a negro, and the other a genuine Yankee one.

SONGS OF L. V. H. CROSBY.

Minnie Clyde, Kitty Clyde's Sister. Ch. 2. F to f. 35
 Somebody is waiting for Somebody. 2. G to e. 35
 Luleana. Ch. 2. E \flat to e flat. 35

A trio of favorites. Minnie Clyde, whom we all admire, has a portrait on the title, and Luleana, who lived "by the Susquehanna," is equally attractive.

SONGS OF CH. C. CONVERSE.

The Death of Minnehaha. Splendid Vignette. 2. C to c. 60
 "In the wigwam with Nokomes, With the gloomy guests that watched her."
 Rain upon the Roof. Ch. 2. B \flat to d. 30
 "And to listen to the patter Of the soft rain overhead."
 Aileen Aroon. Ch. 3. G to d. 35
 "Girl of the raven hair, Aileen Aroon!"
 Pretty Minnehaha heads the list, and all three songs are full of expressive music, and may be sung by Contralto and Bass, as well as Soprano and Tenor voices.

SONGS OF M. KELLER.

I have listened for her footsteps. Ch. 3. A \flat to f. 30
 Fond memories of the Past. 3. D to f sharp. 30
 "The golden flowers have faded, That graced life's winding way."
 Let me fold thee close, Mavourneen. 3. D to f sharp. 30
 The fine taste of Mr. Keller shows in these songs, which are very rich in melody and expression.

SONGS OF F. BOOTT.

The Sands of Dee. 3. F minor to f. 35
 The Sailor's Wife. 3. D to f sharp. 35
 "I've a letter from thy sire Baby mine."
 Mr. Boott, who resides in Florence, inspires, with Italian air, a special talent for sweet and plaintive music. The above are of high character.

SONGS OF J. R. THOMAS.

The Cottage by the Sea. 3. C to e. 35
 Softly o'er the Rippling Waters. Ch. 3. G to d. 35
 The Birds will come again. Vignette. 3. F to f. 40
 Think of me sometimes. 2. B \flat to d. 35
 The Land of Home and Beauty. Vig. 3. F to f. 50
 "Land of Home and Beauty Land of Joy and Love."
 A collection containing a great deal of sweet melody. The last piece has a fine view on the title-page.

SONGS FROM THE "DOCTOR OF ALCAN-TARA," BY EICHBERG.

Wake, lady, wake. Serenade. Ch. 4. C to g. 35
 He still was there. Romance. 3. G to f sharp. 35
 "I seemed to be his only care, Turn where I might, he still was there."
 Two of the favorites from a very favorite opera.

VERY POPULAR SONGS.

The American Hymn. 3. F to f. .M. Keller. 30
 "Speed our Republic, O, Father on high."
 Replete with patriotism, strongly and honestly expressed in the poem, and with music worthy of the theme. "Keller's American Hymn" will have an enduring fame.
 As pants the Hart. Song, Duet and Ch. 4. A \flat to f. 40
 An excellent quartet for choirs, with beautiful solo and duet.
 The Widow in the Cottage by the Sea. Ch. 2. G to d. 30
 "For to-night I am a widow In the Cottage by the Sea."
 Very popular, and became so immediately on its publication.
 Beauteous lady, I adore thee, or, the Midnight Serenade. Song and Ch. .R. E. Quest. 30
 Dora. .G. A. Veazie, Jr. 35
 Elsie Vane. .G. A. Veazie, Jr. 30
 What Norah said. Ch. 2. A \flat to f. .Wellman. 40
 "Is it lonely ye are then, without me? Only wait, and I'll come bye and bye."
 One of the best Irish songs. Portrait of Norah on the title page.

POPULAR CONCERT SONGS.

Bonnie Charlie. 2. B \flat to f. 35
 Lithograph title. Sung by Mrs. Long.
 My Love and I. 3. G to g. .S. Behrens. 50
 Lithograph title. Sung by Madame Parepa.

Song of the Spanish Orange Girl. 4. D to f sharp. .Schochdopole. 35
 Spanish and English words. Sung by Mad. Gazzaniga.

La Chemin du Paradis. (The Way to Paradise). 5. D to f sharp. .Blumenthal. 35
 French and English words. Very pathetic.

I hear the wee bird singing. 3. G to e. .Linley. 35
 Sung by Miss Ryan.

The Golden Ring. 3. C to e. .Linley. 35
 Sung by Miss Ryan. Good mezzo-soprano song.

How so fair. (M'appari). 4. D to g. .Martha. 35
 Universally popular. Sung by Brignoli and others.

Robin Red Breast. 3. E \flat to e flat. .J. M. Hubbard. 60
 "Robin sings so sweetly In the falling of the year."

Fine colored vignette. Sung by Mad. Anna Bishop.
 The Rainy Day. 3. F to f. (Comp. and sung by) Dempster. 50

"The day is cold and dark, and dreary, It rains, and the winds are never weary."
 —Longfellow.

Over the Waters I wander with thee. 2. F to f. .J. R. Thomas. 35
 Written by Geo. P. Morris.

Sweet and low. 4. A \flat to f. .W. R. Bassford. 40
 Words by Tennyson. A cradle song.

I'll follow thee. 5. C to a. .H. Farmer. 50
 Brilliant, with runs, arpeggios, &c.

The Fair Enchantress. 3. F to f. .J. G. Maeder. 40
 "Of beauty rarest, The first and fairest."

The above have fairly won their way to popular favor, and may safely be put on a programme in any place where they are at all new to the audience.

SONGS OF A SACRED CHARACTER.

Nearer my God, to thee. Chorus. 3. E \flat to e flat. .T. Wood. 30

The Three Calls. 2. F to d. .I. B. Woodbury. 35
 Out in the Cold. 2. D to d. .L. O. Emerson. 35
 Words by J. S. Adams.

Flee as a Bird. 3. F to d. .Mrs. Dana. 35
 Hark, I hear an Angel sing. 3. A \flat to f. .Shrival. 30
 "Hark! I hear an angel sing, Angels now are on the wing."

There's light beyond the River. Ch. 2. E to e. .Bernard Covert. 30

Over the River they beckon to me. 3. E \flat to e flat. .H. G. Spaulding. 30

Pass under the rod. .Scott. 35
 Somebody's Darling slumbers here. Ch. 3. B \flat to e flat. .Dr. Ordway. 30

"Tenderly bury the fair young dead, Pausing to drop on his grave a tear, Carve on the wooden slab at his head, 'Somebody's Darling slumbers here!'"

What shall be my angel name? 2. B \flat to g. .C. M. Traver. 35

Each hour of life to thee I turn. (The Maiden's Prayer). 3. D to f sharp. .Bissell. 30
 The above are excellent Home songs, and may also serve an excellent purpose in concerts, Sabbath School exhibitions, &c.

VERY POPULAR SONGS BY VARIOUS AUTHORS.

Hannah's at the Window binding Shoes. 3. F to f. .Asa Hutchinson. 40
 Katie Lee and Willie Gray. 2. A to d. .Pixley. 30
 "Two brown heads, with tossing curls, Red lips shutting over pearls."

The little low room where I courted my wife. 3. D to e. .T. Wood. 35

The little Brown Cot on the Hill. Ch. 2. C to e. .P. B. Isaacs. 30

Darling Rosabel. Ch. 2. B \flat to f. .C. Osborne. 30
 O Sing to me those dear old Songs. Ch. 2. B \flat to e flat. .F. Buckley. 35

I'd choose to be a daisy 2. C to e. 35
 Old Shady. Ch. 2. B \flat to e flat. .B. R. Hanby. 30
 Harp of the Wild Wind. 4. D minor to f. .Whitelysey. 50

Lithograph title.
 Hurrah for New England. Ch. 2. E \flat to e flat. .N. Barker. 30

The Home where Roses grew. Ch. 2. F to d. .H. Millard. 35

Brother's fainting at the door. Ch. 2. D to e. .P. B. Isaacs. 35

Tenting on the Old Camp Ground. Ch. 2. A to, e. .W. Kittredge. 35
 "We're tenting to-night on the Old Camp Ground, Give us a song to cheer."